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List 14

LYONEL FEININGER

BUCHHOLZ GALLERY

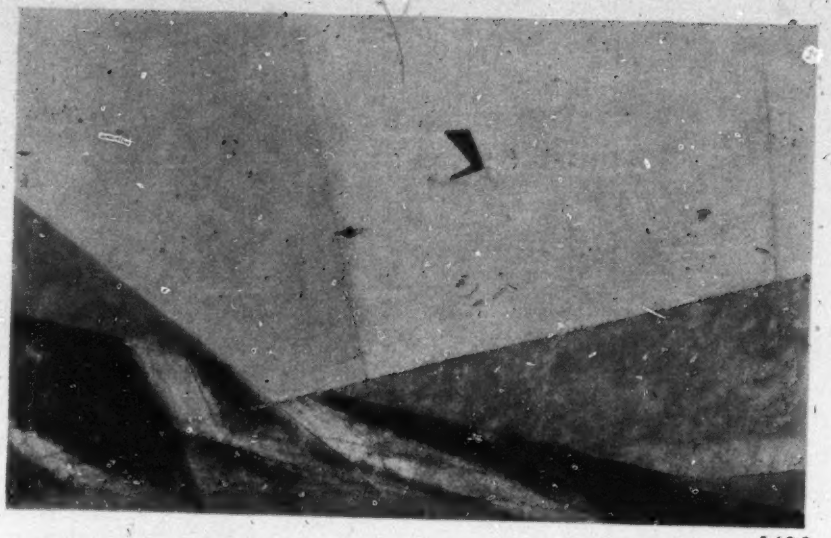
CURT VALENTIN

32 EAST 57 STREET NEW YORK

THE true language of art . . . is not addressed to the mere intelligence, at any rate not directly. Its appeal is far deeper. Pictorial design uses a language which speaks to something in our inner nature beyond the reach of words.

Design is founded on the simple elements of straight line and curve. . . . Order and liberty, reason and imagination, control and energy . . . that contrast and combination is expressed in the fluid, flexible lines of nature contrasted and combined with the straight lines and angles of man's ruling. And according as one element or the other predominates, there are produced types of design, types of decoration, which affect us in very different ways.

Straight line and curve, repetition and contrast — these are the foundation. But growing out of these is the whole marvelous structure of pictorial design, in which other elements gradually play their part: the potency of space, reserves and silences; the potency of light and dark, the eloquence of tone; the potency of imagined mass and volume; the glory and vibration of the lyric notes of color . . . this language, no less than verbal language when used in poetry, communicates a meaning, a significance . . . Art has no existence apart from the bodily senses. And yet it is a spiritual activity. It is concerned solely with appearances, yet in its own way . . . it seeks for and discovers something behind



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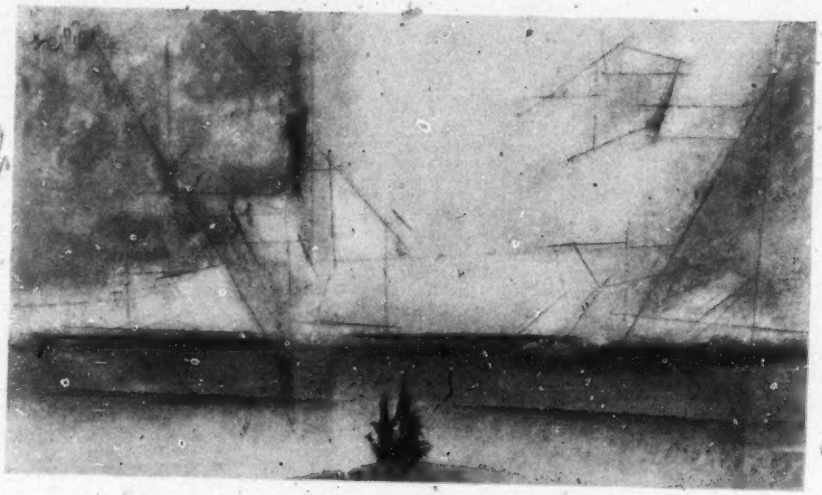

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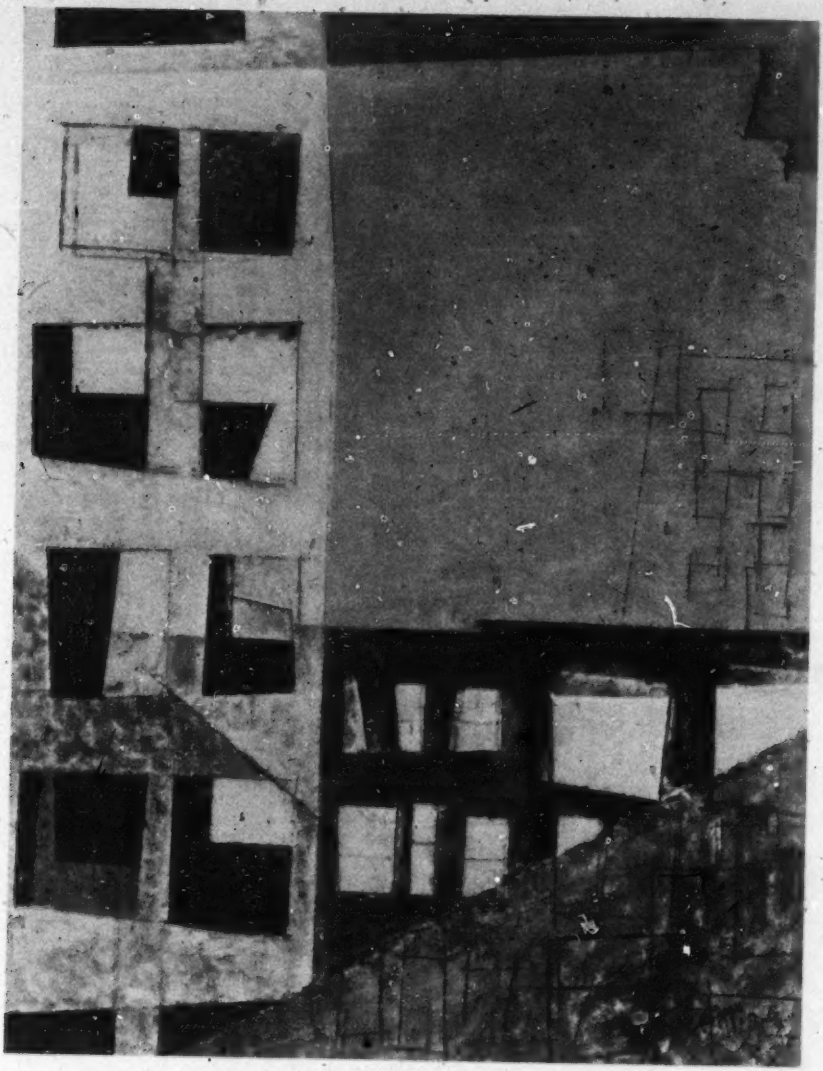

appearances. . . . It is something real, something that profoundly satisfies the whole man — not his intellect only, or his emotions only, or his senses only. If one must suggest a name, I can only suggest Life itself. Not life as we know it in our thwarted, care-burdened, precarious existence, but life as we desire it to be, and as we experience it in moments when simply to be alive seems something more precious than any possession. . . . Will anyone ever produce a universally accepted definition of art? I hope not. . . . It is all, as William Blake called it, "a means of conversing with Paradise."

from: LAURENCE BINYON
"The Spirit of Man in Asian Art"

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CATALOGUE

OILS:

1 Afterglow II.
1948. 17x24"

2 Hidden Village.
1948. 20x24"

3 Wanderers along the Shore.
1949. 15½x21"

4 Courtyard II.
1949. 20x18"

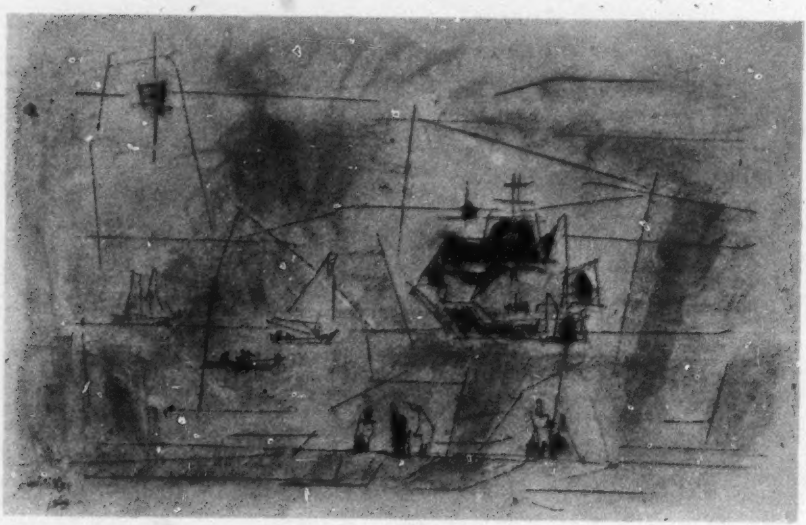
5 Courtyard III.
1949. 24x19"

6 Walls and Windows.
1949. 19x15"

7 Church of Old Treptow.
1949. 14x19"

8 In Snow.
1949. 18x27"

9 Street in Mellingen, Thuringia.
1949. 20x25"



10 The Trees.
1949. 23x27″

11 Steamboat Landing. (from 1915 sketch)
1949. 19x24″

12 The Cutting.
1949. 17x28″

13 Cloudbank.
1949. 16x28″

14 Factory Windows in Manhattan.
1949. 28x21″

15 Dunes.
1949. 18x30″

16 Houses by the River, I.
1949. 20x30″

17 The Factory.
1950. 15x28″

18 Houses by the River, II.
1950. 20x30″

19 Yachts.
1950. 21x36″

20 Harbor of Memories.
1950. 24x30″

WATERCOLORS:

21 Luminosity.
1948. 11¾x18¼"

22 Perfume and Sweet Candy.
1948. 12x18½"

23 Thuringia.
1948. 12¼x18½"

24 Windclouds at Sundown.
1948. 12x18½"

25 Light Horizon.
1948. 11½x18"

26 Road in Nevada.
1948. 12x18"

27 Sunset.
1948. 11½x18"

28 Northwest II.
1948. 11½x18"

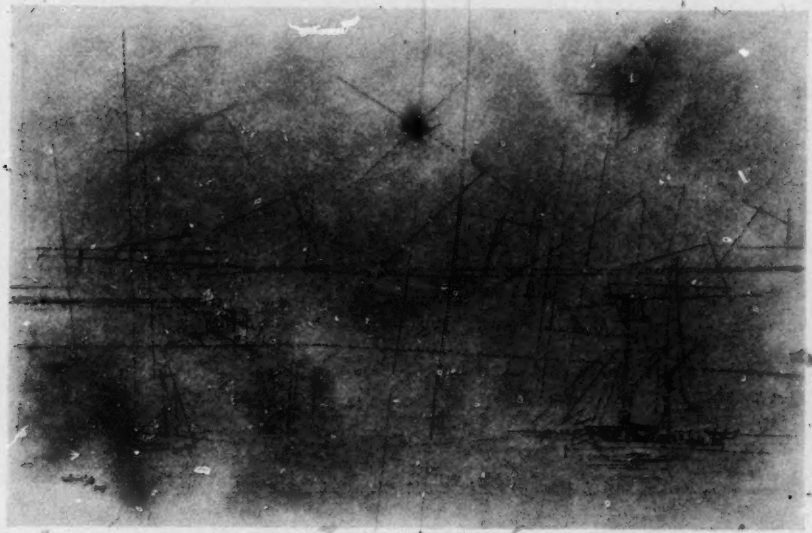
29 Manhattan Tenements.
1948. 18x13½"

30 Approaching Squall.
1949. 12x18¼"

31 Hurrying — Where?
1949. 11½x17¾"

32 Panic.
1949. 12x18¼"

33 Yacht Race.
1949. 12x18½"



34 Cloud over the Baltic.
1949. 12x18½"

35 Mural Design I.
1949. 10¾x9¼"

36 Mural Design II.
1949. 9x12"

37 Mural Design III.
1949. 7¼x11"

38 Setting Sun.
1949. 12x18½"

39 The Lighthouse.
1949. 11¾x18¼"

40 Gelmeroda,
1949. 18x11½"

41 Clouds over the Baltic.
1949. 10½x18¼"

42 Heat I.
1949. 11¾x18"

43 Heat II.
1949. 11¾x18"

44 Carefree.
1949. 11½x17¾"

45 Fan Shaped Clouds.
1949. 11¼x17½"

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